



# THE AMERICAN ORGANIST

NOVEMBER 1956

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Interior of Calvary Presbyterian Church showing Roberta Bitgood at the Möller console

## CALVARY PRESBYTERIAN CHURCH

Riverside, California

CALVARY PRESBYTERIAN CHURCH  
*Roberta Bitgood, Minister of Music*  
6400 Highway Avenue  
Riverside, California

September 19, 1956

Mr. M. P. Moller, Jr., President  
M. P. Moller, Inc.  
Hagerstown, Maryland

Dear Mr. Mollers

At last the long anticipated days have come and gone and we have dedicated our new church and our splendid new organ. We are so pleased with our instrument in every way. The donors are very happy, as are the other members of the congregation. And the "organ fans" who have visited us have been more than pleased. We are delighted that we can get so much sound from that particular number of ranks. Our congregation of 1,000 last Sunday came right along on the hymns. Thus far only the Chancel Choir has sung with the organ, but I am sure our other five choirs will get just as big a thrill from singing with the new organ as did the Chancel Choir the first time they rehearsed with it. All of our 2200 members have not yet had the chance to hear the organ, but I am sure they will join the others in their expression of satisfaction.

If you could visit us I am sure you would be proud of the installation and tone finishing done on this instrument by Mr. Foote and Mr. Ortlep. When the customer is some 3,000 miles from the factory a lot of responsibility rests with the local crew, and they have done so well by us every step of the way. There were special problems because of wrong guesses on scheduling other phases of the building, but even though their test was frustrating at times they helped to bring about a fine sense of cooperation between the various craftsmen. I felt very safe about the installation when I observed their extreme caution about dirt and dust, and their insistence that some work be done over to insure clean wind ducts. I'm sure you cannot find anywhere a better placed organ or a better installation. And our resonant acoustics enhance the glorious sounds. I wish all architects and church committees could come and hear what hard surfaces do for organ tone.

For the record, we might state there was not one cipher for the dedication last night.

With all good wishes,

*Roberta Bitgood*



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. . . Alec Wyton on the organ at The Cathedral of St. John the Divine. Of the renderings of these works it is the variations by Sweelinck that pleased most. I ask myself the question if any organ could have given us a better tone-picture of Sweelinck than this one. The "Prelude of Sowerby" made a deep impression on us too and it was especially the State Trumpet of that organ that was most effective and impressing."

DE PRAESTANT  
Driemaandelijks Tijdschrift  
Voor Orgelcultuur in de  
Nederlanden

(Quarterly Review for Organ Culture in  
the Netherlands)

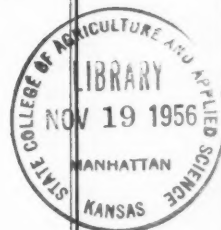
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# THE AMERICAN ORGANIST, November 1956

## You, the Reader

### TAO's Letters Column Takes the Lead

The Editorial in the June 1956 issue entitled "Dilemma" elicited such interesting comments from our readers that the decision to feature them was made. Further information and articles for the do-it-yourself school will be noted in future issues. TAO is grateful to those whose unsolicited letters are seen below, for their willingness to be of assistance.

7 Park Street  
Athol, Massachusetts

I have read your editorial in the June American Organist. Judging from the number of interested amateurs who have approached me, I would think there would be great interest in any material which would help them in designing and building residence organs. Some years ago I built such an organ myself, before getting into the maintenance field, and I could not find answers to many problems, such as the suitability of direct electric action and the regulation of wind. There are some good books available, of course, but often the specific question is not answered. The English builders seem to be able to discuss quite openly their problems and to publish these discussions in an open journal, but not so here.

I should think that the suppliers of parts, such as the Orgoblo, the Orgelectra, and actions, could contribute papers in their fields. A thorough discussion of any phase would require much experience and thought. I should think also a question and answer arrangement might work, with questions given to some specialist.

Allen Hastings

1446 Piedmont Ave., N. E.  
Atlanta 9, Georgia

I am heartily in agreement with your idea of providing information in your columns for amateur builders. And, I most vehemently endorse your statement that would-be organ builders should keep their hands off church organs. I have seen two instruments which were ministered to by such well-meaning individuals, and the results were far from satisfactory. Furthermore, there are a number of people engaged in the organ rebuilding business who have no tonal knowledge to speak of, and who consider an organ just so many pipes to rack on new chests. These people really have no more business messing with organs than the amateur. They should stick to repairs and tuning and leave the tonal revision to a competent person.

The writer has had considerable experience in reed-voicing and tonal finishing, though I am not employed in any professional capacity at present due to family obligations. However, you asked for articles which would be of benefit to people trying to work up something for their homes, and perhaps you might be able to use an article on the cleaning and re-regulating of old reeds. So many times one buys an old organ with a rather beat-up Oboe or Trumpet, and doesn't know what to do with it. Now, I will be the first to admit that reeds are tricky things to work with, but it is not impossible to do a reasonably good job of cleaning a set of reeds, if a few pointers and warnings are given. I will be most happy to write a short blurb on the subject if you think you can use it.

My closest friend here has a magnificent organ in his home, and I have been after him for over a year to send

the data in to TAO, as I think it will be very interesting, especially from the amateur's point of view. The owner is Mr. William D. Manley, who is the district representative for Hillgreen-Lane, and himself an organ builder of great ability. The organ contains at present 30 ranks, controlled from a two-manual drawknob console. The tonal design is semi-contemporary, and the full organ is perfectly glorious. It has created quite a stir locally.

Fred C. Enslow, Jr.

Box 266  
Albany, Texas

The purpose of this letter is to comment on your editorial "Dilemma" in the June TAO which I received today. It is a subject which particularly interests me because I have an old organ which I am rebuilding to suit my own requirements. Friends wonder at this hobby of mine because my ability at the console could not rate me even an amateur organist nor have I had experience in building organs.

At the outset, however, I should like to shout a loud "Amen" to your statement, "We insist that no person without provable training and experience should ever be allowed to tamper with an organ which is in use in a church." Enough good old church organs have been ruined by "expert" restorers to make your dictum with regard to amateurs almost an understatement. But on the other hand, many dull church organs have been improved immeasurably by real experts.

Much of that "green folding money" is not necessarily requisite to owning an organ. The 7-rank, tracker action, hand blown instrument which I purchased, mainly to acquire the chest and action, cost me \$50 plus the time it took me to dismantle it and the gasoline to move it over 200 miles to my home. If I could have been satisfied with a romantic organ, I think I could have had a complete instrument re-erected in playing condition for less than \$250. Part of that sum would have been expended for an electric blower and for pipes to replace those which were irreparably damaged when I acquired it. As it is, I believe I shall have a fairly good 9-rank organ for a total outlay of less than \$500. Many persons of moderate means have that much invested in a hobby. Photography, model railroads, hi-fi or a good many others can absorb that amount in little time.

The disposition of the organ in its original state was:

GREAT	SWELL	PEDAL
Open Diapason 8'	Stopped Diapason 8'	Bourdon 16'
Dulciana 8'	Salicional 8'	
Octave 4'	Flute d'Amour 4'	

Upon completion of the rebuilding it will be:

MANUAL I	MANUAL II	PEDAL
Holzgedeckt 8'	Quintadena 4'	Gedeckt 8'
Prinzpal 4'	Prinzpal 2'	Quinte 5 1/3'
Rohrquinte 2 2/3'	Krummhorn 8'	Horn 4'

You may think this a weird stoplist but I have reasons for it.

Originally all stops except the Open Diapason 8' and Bourdon 16' were in a single expression box. In the remodelled job, the complete organ will be unenclosed. The organ was on 3 inches wind pressure. I am reducing it to 2 inches.

The Holzgedeckt 8' is the old Stopped Diapason 8' with the mouths covered and the nicks filled with plastic wood. The Prinzpal 4' is the old Octave 4', and I am making the Prinzpal 2' by cutting half the length from the Salicional 8' pipes, moving them down an octave and removing the harmonic bridge. The top octave has been bought new

from Rudolph von Beckerath of Hamburg, Germany.

The bottom octaves of the Salicional 8' and the Dulciana 8' and almost the entire Flute d'Amour 4' are stopped pipes and the Pedal Gedeckt 8' will be composed of pipes selected from those. The Quinte 5 1/3' will probably be taken from the old Open Diapason 8'. The Horn 4' in the Pedal is an old synthetic Oboe (flute) which I bought for another purpose a few years ago.

The Krummhorn 8', Quintadena 4' and Rohrquinte 2 2/3' were all bought from and voiced by Rudolph von Beckerath and imported from Germany by me.

As the Bourdon 16' was too large for our home, I gave it to a friend. Had I sold this stop, even for the value of the thoroughly-seasoned wood in it, it would have reduced the amount of cash involved in the organ.

At this point I wish to express my disappointment at learning that organ lovers are converting slider chests and tracker actions to electric actions as Mr. F. P. Dean wrote in the May TAO he was doing. Mechanical action and the slider chest are ideally suited to the residence organ. Not only is this system sensitive to touch and attack, it also has many advantages for the amateur do-it-yourself man because of its simplicity, economy and ease of maintenance. If one is careful to see that all the felts are in place, that the sliders have graphite on them and that certain other moving parts have the proper lubrication, the action is surprisingly quiet. I have heard large 3-manual tracker-action organs which were absolutely noiseless.

Countless old slider chests and tracker actions have been destroyed by commercial organ builders who have converted the organs or have taken them in on new instruments. These could well have been the nuclei of home organs built by amateurs and the commercial builders in no way could have suffered from selling them to amateurs. I know of one commercial company which burned the chests and actions of two organs to prevent a builder of small custom organs from obtaining them. This smacks of wanton vandalism, particularly since the small custom builder and the amateur actually are not in competition with the large commercial concerns.

There is one exception, I think, to your admonition that amateurs should not be allowed to tinker with church organs. When a church organ is about to be junked or sold for a song, what is there to lose by letting an intelligent amateur recondition it?

For example, the organ which I bought was standing intact in the center of the rear gallery which also served as a choir loft, an ideal location for it. Had I been a member of that congregation, I would have pleaded for keeping the organ and if I could not have raised enough money in the congregation to employ an expert to remodel it, I would have attacked it.

I would have retained all the stops but the Dulciana 8' and the Flute d'Amour 4', and I would have made a Gedeckt 8' of the Stopped Diapason 8', and a Prinzipal 2' from the Salicional 8'. I would have bought a 4-rank Mixture and a Rohrflöte 4' to make this:

Open Diapason 8'	Gedeckt 8'	Bourdon 16'
Octave 4'	Rohrflöte 4'	
Mixture IV	Prinzipal 2'	

The total cost would probably have been somewhere between \$200 and \$250 including an electric blower and the church would have had an instrument far superior, I trust, to an electronic organ which replaced the old pipe organ.

Joseph E. Blanton

Mr. Blanton is a practicing architect, a researchist, and the author of a forthcoming book, "The Organ in Church Design," about which more will be seen in these pages. Also to be seen will be numerous glorious pictures of organ cases which Mr. Blanton has been generous enough to permit TAO to use.

The Editor

Gems & Minerals  
Palmdale, California

Being an editor myself, I am not one to write "letters to the editor" usually. However, I read your editorial "Dilemma" in your June '56 issue with a great deal of interest. Perhaps I can offer some suggestions and hope on the general subject of getting professionals to part with some of their "secrets."

As you can see by the letterhead, we, too, publish a specialty magazine. I have edited **Gems & Minerals** for six years and in that time have run into the same difficulties you are experiencing.

Our magazine is devoted to amateur gem cutters, jewelry craftsmen, and mineral collectors. As with the organ builders art, the gem cutting art was, for centuries, a carefully guarded secret, tied up with guilds and the father-to-son apprenticeship system. Fortunately for the professionals, the art began to attract the amateurs in the 1930's and the hobby has grown until today it is estimated that there are at least a half million amateur gem cutters in the country (and some estimates go much higher).

I said "fortunately for the professionals" because it has proven so. No one would teach the amateur the "secrets" of the art so he developed an art of his own based on what meager knowledge was available. As a consequence, the art of gem cutting, at least as it applies to methods and machinery, has advanced more in the past 20 years under the constant hammering of the amateur than it had in the last 400 years under the professionals who, as late as today, are sometimes using techniques that are the same as those used hundreds and even thousands of years ago.

As to the business of the professionals which they tried so hard to guard from prying eyes, it has increased a hundred fold in the past 20 years because where they had one wealthy customer in the 1920's they have gained several hundred new customers today who have learned to love and appreciate gems and jewelry through their association with their hobby—and this without losing any of their original customers.

Even the advent of synthetic gems, which were brought on the market within the last 10 years amid dire prophecies from the trade as to what it would do to the market for genuine gems, has proven a Godsend to the very people who cried the loudest. In case you don't know, a synthetic gem is exactly similar to a natural one in composition and characteristics except that they are man-made.

Thousands of people have purchased synthetics because they, too, are beautiful and exciting, though low in cost. Practically no one who thereby learned to love beautiful gems has even been satisfied with the synthetic because he knows it is synthetic. Most of them have become a ready market for natural gems—a market that simply did not exist before their advent.

It seems to me that there is a very definite analogy between this gem cutting art of ours and the problem that is now facing the organ art, both as an art and as a business.

I am one of the many thousands of persons who are, and in my case have been for many years, interested in the organ both as an instrument and a mechanism. For longer than I care to remember, I have longed to have a genuine pipe organ. However, it has only been recently that that longing has been partially satisfied by the acquisition of an old console which I rebuilt and to which I added electronic tone generating gear. I have done all the work myself and, by gosh, the thing plays—and reasonably well.

The point I want to make, though, is that I will never be satisfied with what I have as long as I live. I will keep adding to my instrument and its electronic resources as time and finances will allow. But, and this is the main



point, there always will be in the back of my mind the desire to acquire a real instrument, one with genuine pipes and genuine pipe organ tone. And God willing, I will attain this ambition in the not too distant future.

But, in the meantime, my "do-it-yourself" project is keeping me interested. I am learning to play real, honest organ literature. And, what is best, the pipe organ manufacturers of the country have a live prospect that they are almost sure to capitalize on in due time.

I am one of the many thousands in this country who are either actively or passively interested in the organ but who are not professionals in any sense. I say many thousands because just one company that caters to the wants of the "do-it-yourselfers" has a mailing list of over 15,000 names. He has also exhausted 10,000 of his "Organ Builders Manual" and is well into the second edition.

I am convinced that this is just a small portion of the people actually interested in organs as there are also the Theatre Organ Enthusiasts who must number several thousands, plus an uncounted horde of, so far, inarticulate enthusiasts.

Let the professionals chew on such figures for a while. Let them add up the potential dollars and cents they represent in future business if they are properly cultivated and nurtured. Then, if they are men of any vision at all, they will see, just as the gem cutters and jewelers of the world have seen, that only good can come to them from lending a helping hand to the amateur who is always, and always will remain, a much larger potential market than the combined total of all the professional will ever be.

You, like we, have a selling job to do. A selling job directed at the industry from which we draw our support. Properly sold, their cooperation can only result in the advance of the organ in all its aspects as it has in countless other fields—radio, gems, and photography, to name just three.

We've had our troubles along this line, too. We have run "do-it-yourself" pieces in the face of actual threats of withdrawal of advertising by some advertiser who thought the project would hurt his business. But we have built up our circulation unbelievably in just six years. We are most gratified to see that our advertisers are still with us and that their businesses have boomed right along with ours, because the amateurs we sold with a "do-it-yourself" piece just could not be satisfied with their own faltering efforts for any length of time and turned to the professionals for equipment and supplies as soon as they reached the limitations of their own resources.

This has been rather longer than I intended but I hope it will give you some ideas and ammunition. I thoroughly enjoy TAO and will enjoy it still more, I know, when you have solved your "Dilemma."

Don MacLachlan  
Editor-Manager

Greenhill  
Middletown, Virginia

Note the demand in the last few issues for "how-to-do-it" articles and your difficulty in finding someone to do them. Why did you not come to the right place first? If you are really interested in such a department, I think I can find the time to handle it. With 30 or more years of experience including the building from the raw materials (excepting pipes) of a 4-46 in my home, I know the problems of the amateur builder. I might add that as a result of the series of articles I wrote for TAO on this organ [March 1948, et seq.] I have had a very exhaustive correspondence, including some foreign countries and still get a letter of inquiry once in a while.

Just recently printed photos I took of a most interesting instrument built in 1802 and still in original condition and constant use. This is a rare gem, 8 stops, 9 ranks, clavier

of reversed colors, the original bellows still working though a blower has been installed, an interesting stoplist and really fine tone.

Jean Pasquet

2711 Hoaglund  
Fort Wayne, Indiana

While engrossed in the mail I get at my engineering office, I began looking through the pamphlet published by the Tin Research Institute. An article, "Tin and Its Uses," included much to my surprise a striking full page photograph of the Norwich Cathedral organ [see TAO, January 1956] — one which shows how the organ really looks up close, not far away in a poor light. Anyway, this fills pages 3, 4, 6 and 7, with photographs on pages 5 (Norwich Cathedral); 6 (Soldering a Mitred Bend in a reed resonator); and "an organ in the assembling room at Messrs. Wm. Mill & Sons & Norman & Beard, Ltd." on page 7.

The article is full of technical data on making metal pipes such as "the lowest melting point alloy of tin and lead, as used for soldering metal pipes," and why. While the photograph of the rebuilt organ in Norwich Cathedral is not a photographer's dream in balance of background and subject, it shows the organ in all its outward beauty so you can see detail as well as form. Front cover shows a picture of men at the casting table. All the above is in April 1956, No. 35, Quarterly Journal of the Tin Research Institute, Fraser Road, Greenford, Middlesex, England.

I consider myself a serious student of the organ and enjoy all the technical data I can find on it to add to my knowledge. Being an "amateur" who has studied all the books and magazines I can find on the subject, and for 15 years, as well as "listened and looked" at the real thing, I concur with your editorial "Dilemma," as I appreciate both sides of the problem of learning about the organ. Fascination does not make one capable to fool with an organ and yet it probably encourages just that.

I am compiling technical data on all phases of organ building for my own use in connection with my project of building an organ and making experiments on the voicing and blowing of organ pipes.

I would like to make this one request of all those who write articles—that they give reasons why they believe as they do or which back up what they say. In other words, what is the basic reason or principle behind their comment. As an example, I might say that weights should be placed on a Swell or Choir reservoir in an organ and let it go at that, and also that weights should not be used on the Great reservoirs (i.e., only springs) but I should add that the added weight or mass of the top board of the reservoir of a Swell or Choir organ is of value in slowing down the response of the reservoir to pressure changes so that the tremolo can operate without having to be larger than otherwise necessary, and so on. After all, the reservoir is trying to correct any pressure variations whether caused by valves opening or tremolos operating.

Something I would like to see data on is the:

- A. Design of languettes (languid) for flue pipes
  1. Angle in front face
  2. Vertical height variation through a stop and how it varies for various stops
  3. Materials and designs for pipes larger than 4', since I have noticed use of special shapes in 8' Octaves, thinner at back of pipe
- B. Tools and designs obtained in different styles of metal flue pipe flattening.

I would pay extra for large photos that show organ detail and how we can get them in greater quantity and quality.

Perhaps if the professional groups would hold an occasional session and invite the organ enthusiasts, they could do more to fill the dilemma and it might stimulate the others.

Eldon R. Cunningham



# Crescendo and Pandemonium!

A Plea to a Congregation

*Harrison Walker*

**F**ROM an issue of "Crescendo" I quote the following, written by Ada R. Paisley: "Much has been written from time to time concerning the Postlude, and there seems to be a diversity of opinion as to the type of music to be used. In fact, some even go so far as to suggest that the Postlude might well be eliminated, since the reaction of the congregation is altogether that of indifference. In some congregations the first note of the Postlude is the green-go signal for pandemonium. Contrary to this, one who has high ideals for the service of the Church, has very aptly said: 'The Postlude was meant to be, and could be, the crowning act of worship by the congregation, their hearts uplifted in gratitude to Him from Whom all blessings flow, as they solemnly walk out to the accompaniment of a heavenly blessing conferred by the music of a great composer.' How does your congregation regard the Postlude?"

Some large metropolitan churches deal with this matter by suggesting: "The Postlude, following the Recessional Hymn, is an integral part of the worship in this Church. Those who do not care to listen are requested to leave the Church as quietly and as unobtrusively as possible, in order to avoid disturbing the devotion of others."

Whatever may be said for or against the Postlude, and the attitude of worshipers with regard to it, certainly the organist is left speechless by the remark: "You certainly did cut us short today!" This, after the organist has finished playing a short, quiet Postlude, during the course of which he could scarcely hear the notes as he played them, because of boisterous conversation in the Church by departing members of the congregation.

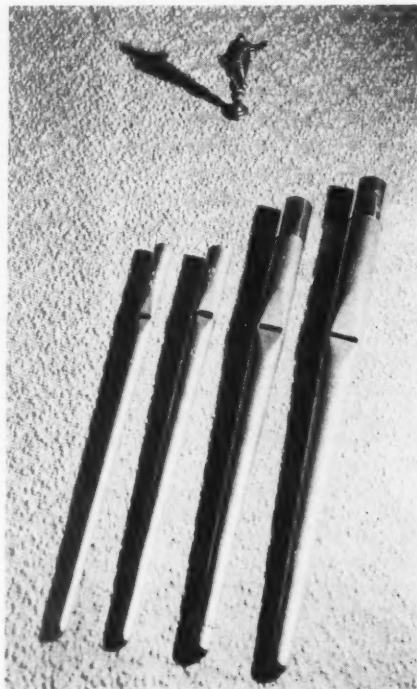
This writer attempts no conclusion in this matter; offers no direct opinions. Perhaps there is no reason for a Postlude. Possibly the Postlude disturbs the conversation of departing worshipers. Maybe they carry on excited conversation because the service has done nothing to inspire them spiritually. Perhaps it would be well to have done with the Postlude entirely. Frankly, the organist writing this article feels that the Postlude in his Church is not treated as any part of worship. It is only as a matter of personal discipline that he spends hours in practicing these compositions.

If I reach no conclusions and offer no opinions, why write about the subject at all? Simply that if members of congregations have opinions to offer, after thinking over the subject matter, they should give the clergy and organist the best of their opinions. They can't, and have no right, to tell the rest of the congregation how they should feel about their religious experiences. (This, of course, has no reference to details of doctrine. The Prayer Book will tell you about this.) The genius of the Episcopal Church is its flexibility. We hope (clergy and organist) to make a decision whether to omit the Postludes, or to continue using them. The music of the service could end with the last note of the Recessional Hymn. Departing worshipers would not need to talk over the Postlude.

If you want to go out of church with a "whoop and a holler"—or if you go out of church in quiet reflection—that is for you to decide. The manner in which the greatest majority of worshipers leave would, of course, de-

termine what is accomplished by the playing of a Postlude.

The author, whose articles have appeared often in past issues of TAO, is choirmaster and organist in St. Andrew's Episcopal Church, Wilmington, Delaware. We hope that readers may use the author's words as a springboard for their own thinking and action. The Editor.



Mixture Pipes

Photography by Ernest White

## AN APOLOGY TO OUR READERS

We, too, are aware that your October issue arrived late. We would like to explain why. Within the past few weeks TAO has moved its offices to a new location, with all the usual hubbub and mixups. In addition, numerous past modes of our operation have been radically revised in order to provide you the best service possible. As so often happens, the first time a procedure functions, bugs arise from nowhere and the result is an unexpected delay in mailing for which no one is actually at fault.

However, we now believe these bugs have been scuttled and that with this issue you should receive your magazine on time. We are sorry for recent delays and are doing all possible to avert them in the future.

Ray Berry, Editor

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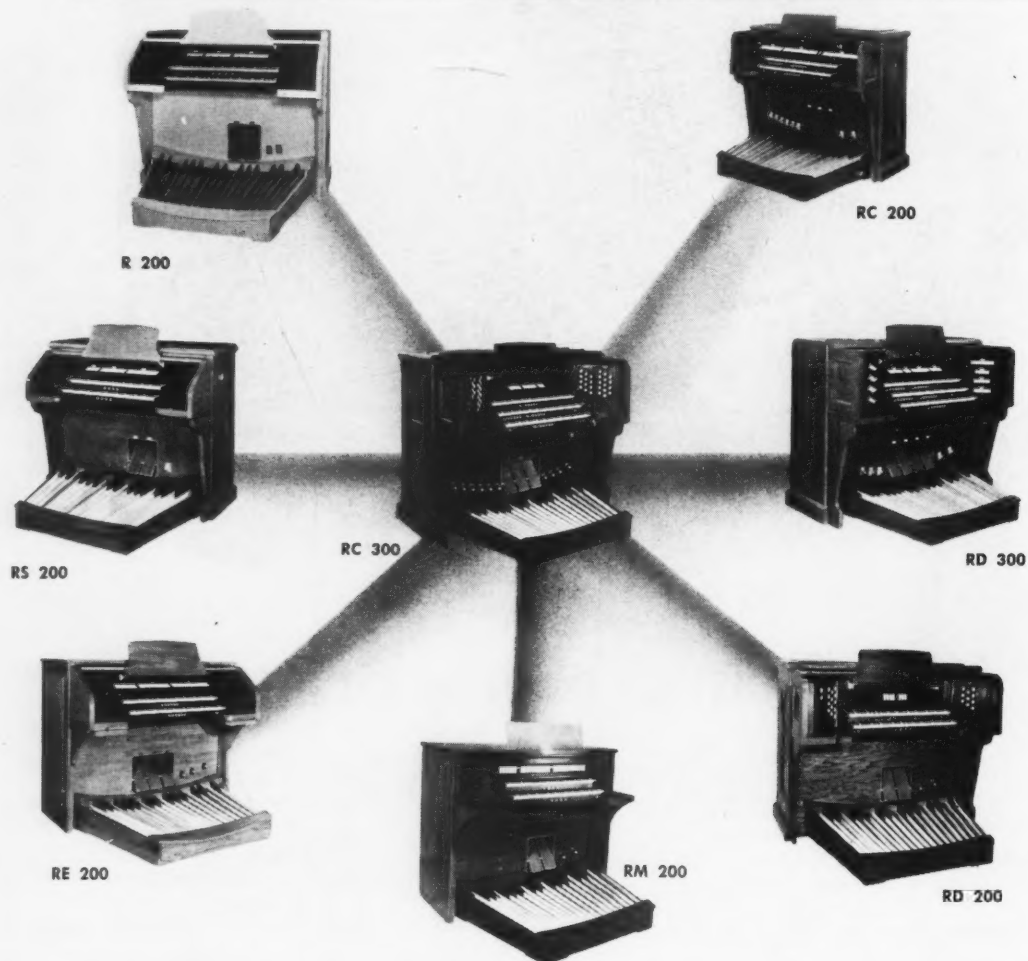
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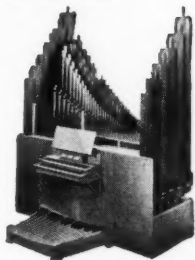
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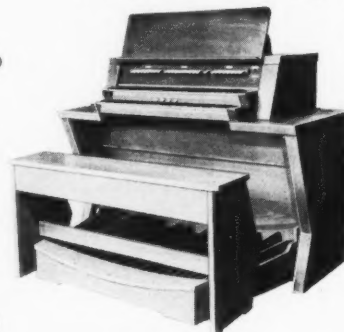
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A comparison of Bach's ornamentation with that of his contemporaries shows clearly that he preferred to write out most of his melodic elaborations, leaving usually only trills, mordants, appoggiaturas, and turns to the performer's discretion. Wanda Landowska, in her book, *Music of the Past*, has illustrated both styles, the laborious longhand of Bach and the improvisational invitation of the conventional shorthand. Along with Bach's original version of the second movement of the *Italian Concerto* she has reconstructed the conventional shorthand scoring in which the elaborate ornamentation is indicated by signs only. This latter version is accurate but immediately opens the way to slight variations by performers—a practice which Bach wished to avoid. Further evidence of this can be gained by comparing the original score of the Vivaldi *Adagios* of his *Violin Concerti* with the elaborate interpretations added in Bach's transcription of them.

## TRILLS

It is evident from Bach's "Table of Contents" that he considered the correct performance of the trill, and its variations, of utmost importance, and he has left us a precise indication of just how to play them. In no instance does the trill begin upon the lower note—always upon the upper one. The two final examples—*accents and trillo*—may appear contrary to the rule, unless one realizes that these are instances in which the first note of the trill is held slightly longer for accent; but in both cases the trill actually begins on the note D, not on C.

The almost universal practice in playing 18th century trills today, in stubborn defiance of every old instruction book, is to begin the trill upon the note of resolution, a mannerism which the pianoforte virtuoso Hummel adopted about 1820. Ralph Kirkpatrick discusses correct and incorrect trilling in the Introduction to his edition of the *Goldberg Variations*:

"It cannot be too emphatically stated that the Bach trill *always begins with the upper note*, in accordance with the nearly unanimous directions of 18th century instruction books. It is almost incredible that the 19th century change to a modern practice of beginning on the lower note should have led people even to deliberate falsification of 18th century texts like that in certain editions of Bach's own table of ornaments. Moreover it is rather disheartening nearly always to hear trills and other ornaments wrongly performed even by the best musicians of today. But quite inexcusable is the work of certain musicologists who have presumably worked for years with books like K. P. E. Bach's *Versuch* with its explicit directions, and yet made editions in which ornaments are written out as wrongly as if no evidence of 18th century practice had survived."

Beginning a trill upon the note of resolution neutralizes the function of the 18th century trill. Trills appear in these scores to create a dissonance as well as an active prolongation of a note, and thus an excitement is introduced. The upper note—the dissonance—must be accented by receiving initial emphasis in order to justify its functional disturbance. A trill beginning upon a consonance, thus accenting the resolution—the consonance—performs no function other than movement and might as well be omitted from performances of 18th century music!

François Couperin (*L'Art de Toucher le Clavecin*) says very definitely: "On whatsoever note a shake may be marked, it must always begin on the tone or semitone above." Dolmetsch's treatise includes dozens of statements and musical

examples from 18th century sources which indicate the authenticity of this matter once and for all.



The *Schneller*, sometimes confused with the short trill and incorrectly labelled "inverted mordant" by some editors, belongs to a later period than that with which we are concerned, "having been introduced by K. P. E. Bach, who always indicated it by means of two small grace notes. Later composers often designated the *Schneller* by the short wavy line, which originally indicated a somewhat different ornament, called *Prall-triller*."

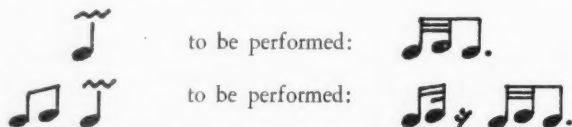


"After 1800 the *Prall-triller* dropped out of use so that the sign always indicates the *Schneller*." (*Harvard Dictionary of Music*). So it is evident that the *Schneller*, while a legitimate ornament in the post-J. S. Bach period, has no place at all in the music of Johann Sebastian and his contemporaries.

Still it is exasperating to find many editors misleading performers by indicating the *Schneller* for the short trill. Even *Peters' Edition*, generally considered the most authentic of all practical Bach publications, contains in each of its volumes of the organ music this usual error of instruction:



Marcel Dupré's *Oeuvres complètes pour Orgue de J. S. Bach* is similarly misleading. In his *Preface* Dupré explains the short trill as follows:



M. Dupré's sources are unquestionably of 19th century origin and are accordingly inaccurate and completely misleading to students and teachers alike.

Albert Riemenschneider's edition of Bach's *Orgelbüchlein*, which he labels "The Liturgical Year," contains the usual erroneous instructions for the performance of the short trill, and he adds further mystification by calling the short trill a "mordant." This "mordant" turns out to be the *Schneller* plain and simple. A more recent Riemenschneider edition of the *Schübeler Chorale Preludes* corrects this error, and the *Schneller* is correctly explained as an ornament of the post-J. S. Bach era.

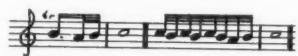
Small wonder that performers who are not aware of authentic instructions are completely misled and confused in this matter! One had best ignore the instructions of all editions and go back to the instructions of 18th century authorities in this and all such matters about which there is confusion and varied explanations. Almost without exception the correct realizations of the short trill is the following:



Longer trills are merely extensions of this basic pattern. Trills on dotted notes should cease upon the dot. The dot should then be held at least half again its value and the succeeding note should be "touched" in this manner:



One exception of the dotted-note trill is the many instances in which "wind-up" notes are present, in which case the trill continues in spite of the dot through the concluding note of the indicated trill pattern. It should be obvious that these "wind-up" notes are designed to be played in the tempo of the trill proper, not in the specific rhythm indicated:



As to the speed of trills, most authorities agree that they shall always be played rapidly. A short trill must always be played this way. A long trill, as Couperin suggests, may begin slowly, but the main body of such a trill must always be rapid. The performer must keep in mind that the main function of any trill is to create excitement with dissonance and movement in the cadences. Some trills, to be sure, are for sustenance of the melodic line (mainly in the keyboard pieces), but trills function most frequently in cadences.

It is indeed a rare occasion when one is justified in omitting a cadential trill (whether indicated or not) in 18th century music. This cadential trilling was such an established conventional practice among performers that quite frequently composers neglected to indicate the trill signs in cadences. Bach and Handel were extremely negligent in this respect. Often we find in their music many identical cadences, in pieces of identical spirit, in which the trill sign may or may not appear. Performers today are too precise in their reading of this old music, and they need not hesitate to add trills to any cadences, marked or unmarked. They will be following a conventional 18th century practice.

Due to space limitations, the remainder of Chapter III of Mr. Chase's "Notes on Bach" will appear in next month's issue, and will be concerned with comments and examples about Appoggiaturas.



## A Word to the Wise

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THE AMERICAN ORGANIST sends an SOS—a plea for your help. Within the past few weeks many things have been happening around our new offices. In order to make new modes of operation work best for both you and us, we make the following announcements and urge you to read carefully!

1. **CHANGE OF ADDRESS.** TAO requires a **minimum of four weeks** to process changes of address. When sending in your notice, **please** give both old and new addresses.

2. **EXPIRATION NOTICES.** As of October 1, 1956, TAO policy is that each subscriber will receive a **first notice** the month **preceding** actual expiration; a **second notice** the month of expiration (if you've not already sent in your renewal); and a **third and final notice** the month following expiration. If your renewal has not been received by the 25th of this last, or third, month, your name will automatically be dropped from the subscription list.

3. **TAO NEW ADDRESS.** Our offices are now located at 280 Broadway, Staten Island 10, New York. All TAO mail will be received at this address. We ask you to always include zone numbers on all your mail and assist the post office in this way.

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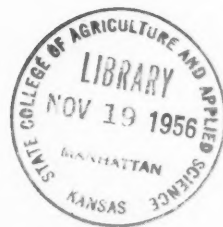
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# EDITORIALLY YOURS

## The American Composer — II

**L**AST month we proposed a closer relationship between organ composers and performers. We here attack the problem from another standpoint.

Organists have been dubbed stubborn, jealous, stupid, second- and third-rate musicians, numerous other things which are not altogether without justification. Yet, organists are not, as a class, quite so completely wretched as some are apparently inclined to think. Some of us, having divorced ourselves from the performance end of the organ world for one reason or another, try to evaluate, to ponder the reasons why organists are condemned.

The TAO editorial page in past issues has had occasional comment on reasons why recitalists are sometimes looked down upon by musicians in other fields—on the class of music heard in recitals—on the American composer in this picture. It is this last phase about which we are concerned here.

The plight of the American composer is dim in musical media other than that of organ composition. American-composed opera has not yet reached a very noteworthy level, with perhaps the exception of Gian-Carlo Menotti, whose works are successes as much because they are good theatre as good opera, in contemporary thought and design.

American composition in the symphony field has been, and is, an uphill struggle every step of the way. The composer for this medium, however, has pressures and influences to assist him—something the organ composer is thus far totally without.

The American Symphony Orchestra League, for example, is a meaningfully active group which **does** something about the composers' plight. As Howard Taubman, in the Sunday *New York Times* for July 22, 1956, pointed out, "It serves as a rallying point and practical center for the exchange of information and ideas, providing the smaller orchestras in particular with valuable guidance and inspiration. It has been largely responsible for the development of conductors' and music critics' workshops. It has had some influence on the political scene, notable in the case of tax revisions that have benefited nonprofit musical institutions.

"Four years ago it undertook its American Composers Project. With Carl Anton Wirth as chairman, it began an annual survey of American works performed by league members . . . A study of the full text of this report (of the 1955-56 season) reveals what most of us knew in advance: that American music did not fare well on American orchestral programs."

Were a similar investigation of the American organ recital scene conducted, the American composer—of first rank, that is—would likely be found almost non-existent. Let us list some of the composers whose names **should** be on organ recital programs (an asterisk indicates composers who have written for the organ).

Samuel Barber\*, Ernest Bloch\*, Aaron Copland\*, Paul Creston\*, Howard Hanson\*, Roy Harris\*, Peter Mennin, Gian-Carlo Menotti, Burrill Phillips, Walter Piston\*, William Schuman, Roger Sessions\*, Virgil Thomson\*. And how about Elliott Carter, Henry Cowell\*, Norman Dello Joio,

Richard Donovan\*, Irving Fine, Lukas Foss, Alexei Haieff, Lou Harrison, Everett Helm, Alan Hovhaness, Leon Kirchner, Gail Kubik\*, Nikolai Lopatnikoff, Otto Leuning, Louis Mennini, Robert Moews, Quincy Porter\*, Bernard Rogers, Harold Shapero, Carlos Surinach, Bernard Wagenaar\*, Robert Ward, and Ben Weber?

Before any of you leap on us with both feet and the midriff becomes permanently flattened (considering the editor's contours, this might not be a bad idea at that), we hasten to remark that some of the names above may be missing an asterisk—that this list is by no means to be considered a complete one—that their inclusion does not automatically designate them in our mind as the only composers to be considered. Nor does the list include some composers whose names are usually associated with organ composition: Sowerby, Van Hulse, and company.

Those few American composers whose names are more or less regularly included on recital programs—and on church service leaflets—are not under primary consideration at the moment. We are concerned with the composers, like the list above, who are recognized names in other media of musical expression, some of whom have written for the organ, others of whom who have not. There are a few who express openly no desire to write for the organ, and state why.

Their reasons? 1) Their own unfamiliarity with the organ as an instrument; 2) their admitted or implied dissatisfaction with the playing they hear; 3) their displeasure with the kinds of sounds some organists make; 4) their feeling that the organ is so limited a medium that composition for it is not worth the effort.

In evaluating these four points, organists must accept the larger share of the blame, in both their sometimes second-rate performance and the unimaginative, hide-bound, sterile registrations and interpretations they employ on the instruments they play. In many instances, organ design and organ building have surpassed the abilities of organists to make the most of opportunities now offered them. We might even go so far as to state that the humanization of organ playing could well be a major project in itself, and deserving of first attention.

The reasons why American composers are not familiar with the organ are inter-related to the second and third points. Glance back at them and you will see what we mean. For that matter, we have partially at least covered this very ground in the paragraph immediately above.

First rate composers hear second rate contemporary compositions on many organ recitals. This in itself would be bad enough to make such composers lose interest, but when it is compounded by dull, unmusically interpretations, plus registrations and mechanical handlings of the instruments which usually leave much to be desired rhythmically, and other ways, the total is something to think about. There can be no incentive to composers in this situation.

With the statement that the organ is too limited a medium of musical expression we have quarreled, and will continue to quarrel, for we just do not believe this is necessarily so—with appreciation to the late Mr. Gersh-

win's librettist for having given us an apt expression. If the organ is a limited medium, it is largely so for the reasons discussed above.

Next month we will continue from this point, to discuss some ways and means of interesting our best composers in writing for the organ. This is a project in which recitalists, church musicians, music publishers, and the AGO must all concern themselves actively, individually and collectively.



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## The Cover

THE organ, designed and built by Flentrop, of Zaandam, Holland, in 1954, follows the basic pipe placement ideas of most good European organs, and chosen in a logical manner. The largest pipes of the Prestant 16' show in the Pedal towers, on either side. The lower center sections show pipes of the Hoofdwerk Prestant 8'. The upper center section pipes are those of the Bovenwerk Prestant 4'. In each instance, the balance of the pipe-work in respective divisions is behind the visible pipes, and each division is encased in its own open-fronted "chamber." The copper of the Prestant 16' and the tin of the Prestant 8' afford a pleasing contrast. The disposition:

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Gedekt	8'	Octaaf	4'	Roerfluit	4'
Nachthoorn	4'	Quintfluit 2	2 2/3'	Gemshorn	2'
Ruispijp	III	Octaaf	2'	Quint	I 1/3'
Fagot	16'	Mixtuur	IV	Sesquialter	II
Cinck	4'	Dulciaan	16'	Cymbel	II
				Schalmei	8'

The organ has mechanical action, with the trackers plainly visible as they rise from console into the case. The photo courtesy of Joseph Blanton, whose forthcoming book "The Organ in Church Design" will be off the presses in the near future.

## CHRISTMAS MUSIC

### LATIN TEXT

Unaccompanied		
Hodie Christus natus est	Sweelinck	.25
Angelus ad pastores	Sweelinck	.25
En natus ist Emanuel	Praetorius	.20

Accompanied		
Hodie nobis caelorum Rex	de Maleingreau	.20
Tui sunt caeli (Christmas Offertory)	Hilber	.15

### ENGLISH TEXT

Unaccompanied		
From east to west (Christmas Office Hymn)	Goodman	.20
Christmas Song	Calvesius	.20

Accompanied		
This is the day (Unison)	Rulison	.15
Silent Night (Three settings)	Haydn-Gruber-White	.20
Noel Bressan	Darcieux	.25
Two Christmas Carols (Organ or Carillon)	Franco	.25

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On the birthday of the Lord	Nurnberg Gesangbuch	.30
Christmas Carol	Roger	
Noel Dauphinois	Eymieu	
Cradle Song	Palmgren	
Gloria	Trad. French	
Unto us is born a Son	Piae Cantiones	

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## RECITALS AND CONCERTS

KARL RICHTER, Professor of Music, State Hochschule für Musik, and organist, St. Mark's Church, Munich Germany, playing in Christ Church, Cambridge, Massachusetts.  
 Prelude and Fugue in F Sharp minor  
 Fantasy and Fugue in G minor  
 Trio Sonata 6 in G Major  
 Introduction and Passacaglia in D minor  
 Prelude and Fugue on B A C H

Buxtehude  
 Bach  
 Bach  
 Reger  
 Liszt

IT was evident from the first phrase of Karl Richter's debut recital in the United States that here is an organist whose chief concern is clarity of presentation and execution. Other and grander considerations may have from time to time gone by the board, but never did Mr. Richter's playing become muddy or insecure in line and detail. If there were indeed any serious criticism of this excellent artist's performance it might be this: that, in the profusion of details of articulation, changes of sonority and skillfully contrasted registrations the longer lines and the massed nobility of the larger works was occasionally overlooked.

It was just in such works of charming detail as the sixth trio sonata of Bach that the mastery of this young organist showed to greatest advantage. The innate baroque qualities and the chamber music essence of this work were well set forth, although from time to time a too great separation between the fundamental sounds and high mutations gave an uneasy feeling of bitonality.

One wonders whether, in the search for charm of tone or perhaps in imitation of the high pitched sonorities of the German Brustwerk, it is legitimate to perform the opening section of such a work as the Buxtehude upon Gedeckt and high Quint, or some such *recherché* combination of registers. Such a minimal registration, it must be confessed, creates a feeling of wilful fantasy and even a desire to startle by understatement. It seemed to this reviewer that the serious character of this fine work was somewhat impaired by this coloristic treatment.

Again, in the great Bach Fantasia, the contrasting sections were of small and inconsequential import, setting off against the great blocks of the beginning, the middle and the end commentaries of too feminine a nature for the full realization of this stupendous composition. The fugue was well played at a rapid tempo, but here again the lack of legato and abundant articulations of the material became in time somewhat self-conscious and slightly wearing for the listener.

Full, crashing sonorities characterize the opening of the Reger. In a reverberant room and with a free-speaking instrument this might have been effective. The labored sonority of full organ at Christ Church, however, could ill support the rather bombastic style of this 19th century imitator of Bach. The passacaglia theme is without distinction and the development is learned but perfunctory, the whole work creating the effect of a vast and dull improvisation.

What can be said of the Liszt except that it shows elements of genius, and yet that it misfires? Much more exciting to play than to listen to, this work is at least an honest work of art in Liszt's own and personal style. Richter's registrations were well handled, and again attention was displayed to detail, but also a concomitant lack of forward drive which a more favorable instrument might have helped him overcome.

Even though this organist does not perhaps belong to the long line of great European virtuosi who have in recent years come to our shores, he is an artist of serious import and more than adequate technique, and his playing gives honest pleasure. The personal integrity which one feels in meeting him is reflected in his performance, and this is more important than empty virtuosity or the desire to startle or instruct. Karl Richter is an excellent and serious music maker.

Melville Smith

KARL RICHTER, Riverside Church, New York City, Sunday, October 8.

KARL Richter's recital at the Riverside Church was a splendid beginning for the series of recitals by renowned European organists co-sponsored by the New York City Chapter AGO. His hour-long program of Bach, Liszt and Reger was played with magnificent techniques, surging rhythm and clean registration.

The recital opened with Liszt's "Prelude and Fugue on B A C H" and closed with Reger's "Fantasy and Double Fugue on B A C H." Both pieces were superbly played, but one might question the use of both compositions on the same program with an otherwise all-Bach recital.

This writer enjoyed the tempi and registration of the Bach pieces, particularly in the *Vivace*, *Lento* and *Finale* of the Bach "G Major Trio Sonata." The playing of "Wachet auf" was unusually slow and the registration was out of keeping with the other pieces. His treatment of the "Toccata, Adagio and Fugue" was most unusual. The tempi of both toccata and fugue were very fast and the registration of the opening bars of the toccata and of the entire fugue were played on stops of a flute origin, with mutations.

It is obvious that Karl Richter listens to what he is playing.

David Hewlett

FLOR PEETERS, assisted by the Cecilia Society, Theodore H. Marier, director, October 8, in the Kresge Auditorium of Massachusetts Institute of Technology, Cambridge, Mass.

Toccata, Adagio and Fugue in C Major  
 Three Old Flemish Masters

Ein froelich Wesen

Andante

Fugato

Chorale in E Major

Etude Symphonique

Missa Festiva for Choir and Organ

Kyrie and Gloria

Two Chorale Preludes on Gregorian Hymns

Creator alme siderum

Jesu nostra Redemptio

Missa Festiva

Sanctus, Benedictus and Agnus Dei

Toccata, Fugue and Hymn on "Ave Maris Stella"

Bach

Obrecht

Fiocco

van den Ghayn

Franck

Boss

Peeters

Peeters

Peeters

Peeters

Peeters

Peeters

THERE is no nonsense about the Holtkamp organ in the Kresge Auditorium, nor for that matter about the auditorium itself. All is direct scientific statement of fact. We are told that the acousticians responsible had to make a compromise between the speaking voice and music. This is patently the case, since it is an all-purpose hall, but the balance has been thrown so far in the direction of the spoken word as to render the performance of music, except perhaps vocal music, a rather dry and unrewarding experience.

The composition which suffered most in Flor Peeters' program was, of course, the Franck. It is not supposed that Mr. Peeters, who carries on the tradition of the great French school of organ playing and of his masters Dupré and Tournemire, does not know how to play Franck. The conclusion is that neither the organ nor the auditorium itself is favorable to the romantic music of the 19th century. Surely Mr. Peeters was unaware of the appalling rapidity with which a final chord is cut off, and the lack of reverberation which smacks the ends of phrases right into the face of the auditor. This, combined with the special voicing of the organ which these acoustics must inevitably entail, led in some measure to the disappointment felt by those who admire this composition.

To be sure, Mr. Holtkamp has provided a Vox Humana, as called for in the Franck score, but it is not a very good one. Mr. Peeters preferred to use it as a chorus voice in place of the non-existent Oboe which is ever present in the registrations demanded by Franck himself. On the other hand, a warm open flute of large scale on the Great and Bourdons at several pitches and the presence of a string or two make more feasible the satisfactory rendition of 19th century music than has been sometimes the case in recent American instruments. Nevertheless, the kind of crashing climax which is often required for this music is almost entirely absent at Kresge.

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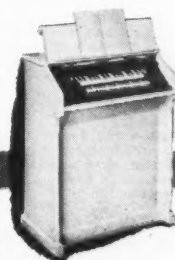
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The combination of organ and auditorium proved for the most part satisfactory for the rest of the program, and at its best in small pieces such as those of the early Flemish school which Flor Peeters has edited, and which he played charmingly. The situation was also favorable for the Bach, the tempo and articulation of which seemed admirable. The choice of registers, without intermixing of reed tone to spoil the polyphony was exemplary. Although Mr. Peeters may have been trained in a school which holds that "legato at the organ is absolute" he did not nevertheless adhere blindly to this precept. A flowing legato where appropriate, a reasonable détaché when required, and a true staccato where an extra sparkle was needed—all these and many intermediate touches, combined with a supple but compelling rhythm, marked his artistry.

The Bossi, which was just what its name implies, ended the solo portion of the evening. Brilliant pedal virtuosity as well as manual dexterity was shown. If it is again not the kind of composition which is considered in good taste nowadays, it can supply the same kind of interest to a program which the performers on the high wire supply to the circuit. As a feat of performance it is far from negligible; as a piece of music it is pleasant, if unimportant.

The second half of the concert was devoted to Peeters as composer. His *Missa Festiva*, Op. 64, showed a style again the tradition of Fauré, Dupré, and other 20th century masters. The Cecilia Society had been admirably trained by Theodore Marier, from whom no secrets of choral ensemble are hidden. In a difficult situation, with the chorus on stage and the organ console in the gallery at a considerable distance, Mr. Marier held his forces together in forthright fashion, and proved himself a forceful and sensitive conductor.

Even more striking are Flor Peeters' compositions for organ. Two choral preludes on Gregorian hymns separated parts of the Mass. Finely written and skilfully registered they formed a quiet and graceful portion of the program. The final Toccata, Adagio and Hymn on *Ave Maris Stella* opens with a brilliant toccata in the French fashion, and the gay fugue and chordal finale bring the work to a fitting end. Again, a certain amount of excitement was perhaps lacking, for we missed the stirring kind of reed-rattle and reflected resonance which compositions of this kind must have for their full realization.

This concert seemed to demonstrate that people still like to hear the organ under the hands of an established virtuoso whose aim is not only to play in scholarly and artistic fashion, but also to give a public concert. The two are not necessarily synonymous. The fact that two encores were demanded, the second of which proved to be a brilliant chorale prelude by Mr. Peeters on a Flemish hymn tune, shows that this artist was able to establish himself with the public, to give pleasure under such conditions as may have existed, and to create a demand for more. When the performer is also a composer, and when his compositions are of such high calibre, the reaction is apparently enhanced. Flor Peeters' high musicianship, his arduous schooling, his compelling temperament and appealing personality all contributed to make this concert a memorable one.

Melville Smith

FLOR PEETERS, organist of the Metropolitan Cathedral, Malines, and faculty, Royal Conservatory, Antwerp, Belgium. Recital in Central Presbyterian Church, New York City co-sponsored by the Belgian Consul-General, Mr. Iweins d'Eeckhoutte and the New York City Chapter AGO.

Toccata, Adagio and Fugue in C  
Three Old Flemish Masters  
Ein froelich wesen  
Andante  
Fugato  
Choral in E  
Passacaglia and Fugue, Opus 42  
Two Choral Preludes, Opus 75  
Creator alme siderum  
Jesu nostra Redemptio  
Lied to the Sun

Bach  
Obrecht  
Ficcio  
van den Gheyn  
Franck  
Peeters  
Peeters

Peeters

**T**O add further comments about Flor Peeters to those concerning his Boston appearance is indeed a diffi-

cult assignment, for the two programs are so similar that redundancy is almost automatic. This reviewer will therefore restrict himself for the most part to general observations.

The thought behind Peeters' plan for the presentation of the opening work was of especial interest. The three sections of the work were most intelligently connected to each other, in shape, registration and dynamics.

As Mr. Smith has observed above, the three old Flemish pieces were of great interest and charm. The complexity of structure of the Franck was handled in a most impressively musical manner which showed immediately that this performer's understanding of the idiom is both thorough and heartwarming with an added dash of thrill.

We agree upon the musical doubtfulness of the Bossi, yet we are fully aware that this type of piece is exciting audience material which pays its own dividends for both performer and auditor.

Of Flor Peeters as composer-performer, there is continued full agreement with words above, although this reviewer felt the Passacaglia and Fugue is the type of thing which requires repeated hearings to afford real understanding. Without question the two choral preludes have charm and a highly individualistic compositional approach to organ music based in Gregorian. The closing work was correctly chosen for its placement on the program and wound up the evening in most satisfying fashion.

Flor Peeters is a musician of first rank stature, both as performer and composer. Whether or not many American organists would consider his concepts of registrational design the best might be a moot point. There was often a thickness which resulted in ponderosity, therefore an auditory pall after extended use. This, however, was to a large degree balanced by the fine sense of musicality, of projection of composers' designs and intents, by his recognition that his listeners included people of little musical training as well as musicians of highly trained background. Public recitals must recognize all levels of musical acceptance and this Peeters clearly understands. We imagine that the larger segment of the audience considered they had had a thoroughly satisfying experience offered them by a truly fine musician, and in many respects with this we are inclined to agree.

Ray Berry

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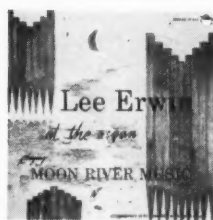
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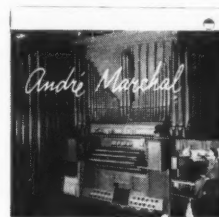
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## Musings from the British Post

Charles E. Billings, Jr., M. D.



THE B. B. C. THIRD PROGRAM recently broadcast two recordings by Richard Ellsasser, made on the organ in the John Hays Hammond home in Gloucester, Massachusetts. One loses touch in a year away from the United States; it was pleasant to be reminded of American organ tone (though I think Mr. Hammond's electronic wizardry was responsible for certain of the effects I heard—no matter, the essential flavor of his unusual instrument was there in full measure).

I was interested in the chance, after a lapse of several years, to hear Mr. Ellsasser play again. This young virtuoso has gained in technical facility; one detects in his playing traces of a mature approach which were not present during the middle 1940s, which is, of course, natural and proper.

I must initially confess to a distinct liking for the Widor Sixth Symphony (a confession which probably places me beyond the romantic pale). It is not a profound work, but it has considerable vitality, and only rarely does it become overpowering in its romanticism. Mr. Ellsasser gave it his best, and it emerged the better for his efforts. The first movement had a real sense of continuity and drive, and was well-placed. The slow sections, apart from too many changes in registration, were pleasant; the *Intermezzo*, a very tricky affair, was beautifully planned and executed. *Finale* moved forward at a joyous gallop, and was gone.

I do wish our recitalists would realize that too-frequent changes of registration, or rather of registrational pattern, can destroy the continuity of an otherwise well thought-out reading. In spots, I found it difficult to keep track of the organist's plan. Otherwise, a pleasant performance.

Several weeks later, I heard Mr. Ellsasser play the Reubke *Sonata on the 94th Psalm*. The work has been played a good deal in the United States since E. Power Biggs' excellent recording on the Harvard Chapel organ. Most of the performances I have heard have been at best poor approximations of the composer's intent. This is an immense, brooding, in some ways obscure declamation, and it demands a thoroughly competent and gifted artist to communicate its deep beauty.

I cannot honestly feel that Mr. Ellsasser understands what Reubke was trying to say. His performance was uneven in the extreme. The initial section at times gave hints of the power and depth of the music, but not often. His playing of the *Adagio* was better, apart from, again, too many changes of color; he managed to convey the quiet, yet somehow unsettled, mood which the music suggests.

The fugue was a total disappointment. There was no attempt to convey the relentless, restless drive of the section; I could discern no interpretation, as such, at all. Technically, the playing was less than exact; rhythmically, it was even less precise. *Rubato* was present in such a degree as to almost obliterate the exciting change of pace at the point where the music goes into triplet form. I feel that Mr. Ellsasser failed completely to see the composer's in-

tent; as a result, he made of the fugue simply a bravura exercise, which is certainly unfortunate.

While I think Mr. Ellsasser is an organist of great potential gifts, I feel this sonata is thus far beyond his powers. Not that he isn't capable of playing it; many of our better organists are. Rather, he has not matured to the point where, faced with music which demands subservience, he is capable of making himself subservient. This is not an insuperable handicap; some of our most prominent organists prove that; rather, it suggests to me the direction this artist's talent must take him, if he is to prove himself entirely worthy of that talent.

The only reliable guideposts to conduct are the old virtues that time has never changed. They are kindness, industry, and a capacity for human understanding, integrity, and a sense of responsibility to others. These are the keenest and most wonderful of all the tools of living.

Frank W. Abrams

## Organs By Mail

A front page story in the July 12 issue of the Eagle Rock edition of the *Los Angeles News-Herald*, headed "Local Man Operates Only Business of Kind in World," by Nelda Thompson, points out a rather unique enterprise by a young man known to TAO. He is Robert Eby, and TAO quotes from this news story.

"Ordering by mail has come a long way since the old Sears and Roebuck days, and the most fantastic new mem-



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This custom installation in the Whittier, California, Second Ward L. D. S. Church has four large tone openings which provide even sound distribution.

ber of the mail-order family, modernized with a 'do-it-yourself' angle is Robert Eby's Eagle Rock project which supplies pre-fabricated electronic organs to people in every civilized corner of the globe.

"Catering not only to local and national musical enthusiasts, Eby has sent his famous 'kits' as far away as South Africa, Hawaii and Mexico.

"Manufacturing of organs for public use would have been a multi-million dollar business. 'Why not,' responded Eby, 'prefabricate the parts going into the production of the organs, supply the do-it-yourself-er with a foolproof set of blueprints and let him create his own electronic organ?'

"The idea caught on. Not only did it cut the price on the finished product way down, but it provides a remarkable



family hobby.

"Eby explains that men who are usually more mechanically minded than their wives can plan out the over-all production program, but that the little woman excels in the delicate wiring which takes a great deal of patience and intricate work with small objects. Some parts of the as-



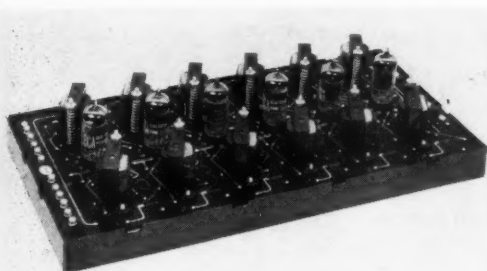
### DOING IT YOURSELF

Wiring the chassis is fun for both husband and wife, when instructions are clear, concise and detailed.

sembling, a job which requires an average of some three months, can even be accomplished by older children.

"Eby finds that doctors are the most avid fans of the organ craze which he has done so much to popularize. The medic has the precision of steady hands, and needs the relaxation of just such a hobby.

"A resident of Pasadena, the Eagle Rock business man with the new slant on an old business, carries on all of his business via the post office. Customers who run into difficulty on their home assembly line, write to him from all sorts of far-away places, and the detailed instructions are given them by mail."



### TONE GENERATOR

This is the Electronic Organ Arts completed tone generator of the "printed" circuit type.

# HILLIAR

## STOPLISTS

### WICKS ORGAN COMPANY

*St. Paul's Evangelical Lutheran Church*

Van Buren Township, Jenera, Ohio

Dedication: September 16, 1956

Organist: Mrs. Carl Wilson

Recitalist: John Rossfield

V-6. R-6. S-33. P-1132. B-9.

PEDAL: V-1. R-1. S-10. B-9.

16 (Gedeckt-G)

(Stopped Flute-S)

8 (Principal-G)

(Gedeckt-G)

(Stopped Flute-S)

(Gemshorn-G)

5 1/3 (Stopped Flute-S)

4 (Gedeckt-G)

16 Trombone 32

8 (Trompette-S)

GREAT: V-6. R-6. S-12.

8 Principal 68

Gedeckt 92-16'

Gemshorn 80

4 Prestant 68

(Gedeckt)

(Gemshorn)

2 2/3 Twelfth 68

(Gemshorn)

2 Fifteenth 68

(Gemshorn)

1 3/5 (Gemshorn)

III (Mixture)

Tremulant

SWELL: V-6. R-6. S-11.

16 (Stopped Flute)

8 Stopped Flute 80-16'

Salicional 80

Voix Celeste GG 61

4 Flauto Traverso 80

(Salicional)

2 2/3 (Flauto Traverso)

2 (Flauto Traverso)

8 Trompette 80

Oboe 68

4 (Trompette)

Tremulant

Couplers 13:

Ped.: G-8-4. S-8-4.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Combons 6: Tutti-6.

Crescendos 3: G. S. Register.

Reversibles 1: Full Organ.

Action Current: Orgelectra

### JOHN ROSSFIELD

Walond: Introduction and Toccata

Bach: Jesu, Joy; Fugue in E Flat;

Fugue a la Gigue

Purcell: Trumpet Tune

Vaughan Williams: Rhosymedre

DeLamar: Carillon

Bingham: Work Song

About this organ Mr. Rossfield wrote TAO: "The installation was remarkably successful in spite of the chamber openings which were too small—the architects had their say before an organ was decided upon. The church—or perhaps the organ—was

saved by the solid wood ceiling in the sanctuary and *no* acoustical plaster. There is about a two second reverberation period.

"The Wicks Company made full use of their unified chests for the softer stops, but included a complete Great chorus and independent Pedal reed which makes full organ a joy to hear. The Pedal suffers slightly from borrowing from the Great Gedeckt but this would be the only criticism. The reeds are very well voiced and fit into the ensemble nicely."

#### AUSTIN ORGANS, INC.

*St. Stephen's Church, Providence, R. I.*

Organist: Hollis E. Grant

Dedication: December 13, 1955

Recitalist: George Faxon

R-70. S-79. B-12. P-4516.

(A-Antiphonal) (B-Positiv)

PEDAL: R-9. S-21. B-8.

32 (Sub-Bass)

16 Sub-Bass 51-32'

Contrebasse 32

(Geigen-G)

(Bourdon-A)

(Gedeckt-S)

(Dolce-C)

8 Octave 44

(Geigen-G)

(Sub-Bass)

(Holz Gedeckt-S)

5 1/3 Octave Quint 32

4 (Octave)

Flute Conique 44

2 (Flute Conique)

III Mixture 96 (17-19-22)

16 Trombone 56

(Fagotto-S)

8 (Trombone)

4 (Trombone)

— (Chimes-A)

GREAT: R-15. S-14. B-3.

16 (Geigen)

8 Diapason 61

Geigen 73-16'

Hohlflöte 61

(Bourdon-A)

(Dolce-C)

4 Octave 61

Flute Couverte 61

2 2/3 Octave Quint 61

2 Super Octave 61

III-V Cornet 269 (12-15-17)

IV Fourniture 244 (19-22-26-29)

8 Harmonic Trumpet 73\*

— (Chimes-A)

\* in Choir box

SWELL: R-17. S-16.

16 (Holz Gedeckt)

8 Principal 73

Holz Gedeckt 85-16'

Flauto Dolce 73

Flute Celeste 66

Salicional 73

Voix Celeste 66

4 Fugara 73

Flute Harmonique 73

2 Flageolot 61

II Sesquialtera 122 (12-17)

III-IV Plein Jeu 237 (22-26-29)

16 Fagotto 85

8 Trumpet 73

(Fagotto)

4 Clarion 73

Tremulant

CHOIR: R-10. S-12. B-1.

16 (Dolce)

8 Orchestral Flute 73

Viola 73

Dolce 85-16'

Unda Maris 66

4 Gemshorn 73

Rohr Flute 73

2 Spillflöte 61

1 1/3 Larigot 61

8 Clarinet 73

English Horn 73

(Harmonic Trumpet-G)

Tremulant

ANTIPHONAL: R-10. S-9.

8 Principal 73

Bourdon 85-16'

Erzahler 73

Celeste 66

4 Spitzflöte 73

III Mixture 183 (15-19-22)

8 Hautbois 73

Vox Humana 61

— Chimes 21t

Tremulant

POSITIV: R-9. S-7.

8 Lieblich Gedeckt 61

4 Prestant 61

Koppelflöte 61

2 2/3 Rohrsnat 61

2 Blockflöte 61

1 3/5 Tierce 61

III Cymbale 183 (29-33-36)

Couplers 35:

Ped.: G. S-8-4. C-8-4. A-8-4. B.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

A-16-8-4. B-16-8.

Sw.: S-16-8-4. A-16-8-4.

Ch.: G. S-16-8-4. C-16-8-4.

Combons 51:

P-8. G-8. S-8. C-6. A-5. B-5. Tutti-11.

Transfers 5:

G. on C.; C. on G.; C. only on manual

1; B. only on manual 1.

Reversibles 11:

Full Organ. Chorus Reeds silent. Mix-

tures silent. 32' plus 16' Manual silent.

GP. SP. CP. SG. SC. 32' Sub-Bass.

Cymbelstern.

Crescendos 4:

S. (Master). C. A. Register.

Crescendo-Couplers 1:

All shutters to Swell shoe.

Cancels 7:

P. G. S. C. A. B. Tutti.

Blower: Orgoblo.

Action-Current: 30amp Orgelectra.

A listing, "Antiphonal to SFZ," and

"Crescendo on or off" was explained

by the builder: "Contacts for Anti-

phonal stops are included on both

crescendo and sforzando. These are

then run through a separate on-off

switch, so organist can have the Anti-

phonal included on Register, or SFZ, or not, as he chooses."

#### GEORGE FAXON

Vivaldi-Bach: Allegro (Am Concerto)

Frescobaldi: Toccata (transportata)

Peschetti: Allegro (imitazione)

Brahms: Deck thyself

Schumann: Bm Study

Liszt: Ad nos, ad salutarem undam

ESBarnes: Chanson

Parker: Allegretto (Bbm Sonata)

McKinley: The day Thou gavest

Vierne: Carillon de Westminster

Titcomb: Victory Te Deum\*

Mulet: Tu es Petra

\* Dr. Titcomb's canticle was sung by

a 130-voice massed choir conducted by

the composer.

#### AEOLIAN-SKINNER ORGAN CO., INC.

*First Congregational Church, Bellevue, Ohio*

Organist: Carolyn Gage

Dedication: April 22, 1956

Recitalist: Fenner Douglass

V-19. R-26. S-28. B-2. P-1388.

PEDAL: V-3. R-5. S-10. B-3.

16 Sub Bass 56

(Holzflöte-S)

8 Octave 44

(Sub Bass)

4 (Octave)

(Sub Bass)

III Mixture 96 (3 1/5'-4-2 2/3')

16 (Trumpet-S)

8 (Trumpet-S)

4 (Trumpet-S)

GREAT: V-6. R-9. S-8. B-1.

8 Principal 61

Gedeckt Pommer 61

(Dolce-S)

4 Octave 61

2 2/3 Twelfth 61

2 Fifteenth 61

IV Fourniture 244 (19-22-26-29)

— Chimes 20t

SWELL: V-10. R-12. S-10.

8 Holzflöte 80-16'

Viola Pomposa 68

Viola Celeste 56

Dolce 68

4 Fugara 68

Flute d'Amour 68

2 Blockflöte 61

III Plein Jeu 183 (15-19-22)

8 Trumpet 80-16'

4 Hautbois 68

Tremulant

Couplers 12:

Ped.: G. S-8-4.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Combons 20: P-5. G-5. S-5. Tutti-5.

Cancels 1: Tutti.

Reversibles 2: GP. Full-Organ.

Crescendos 2: S. Register.

Blower: 3 h.p. Orgoblo.

Action-Current: Orgelectra.

# Kilgen Organs

The predominating thought behind the building of every Kilgen organ is to build the finest organ possible. This has been true during the past 100 years and is also true today.

In the late 1800's, Kilgen tracker action of that day was the most advanced type built. In the early 1900's the tubular pneumatic, and later, the earlier electric actions of Kilgen organs, were considered notable advancements in organ action.

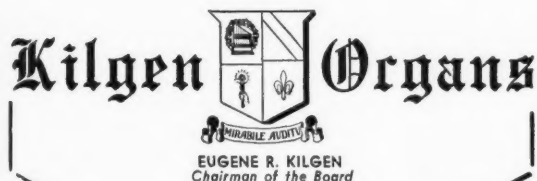
And today, the modern Kilgen electro - pneumatic action, with its superior features, its instantaneous responsiveness and reliability of performance is the outstanding achievement in modern organ mechanism.

Not content to rest upon past laurels or accomplishment, Kilgen research utilizes the wealth of modern, scientific knowledge in order to constantly improve the many phases of organ action on which the organist must depend to accomplish the most in his performance.

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# REVIEWS

## CHORAL MUSIC

**William A.  
Goldsworthy**



IN THE DIM misty past when I was a young man, there was a popular song entitled "Everybody's Doing it." That title applies to a vast number of anthems coming to my desk. I refer to the prevailing craze among publishers for three part anthems. These are probably put out to meet the demand of choirs which do not care to rehearse, and of choirmasters incapable of a higher standard. Most of them are plain adaptations or simplifications of fairly well known works, few being originally written for three parts. Now, no one can tell me the desire to sing has departed from this earth for we have fine choruses in colleges and high schools. Nor do I believe people have stopped going to church. I put partial blame on the clergy, who prefer crowds in the choir stalls rather than singing that is worshipful. Choirs to them become the advertising department.

We have schools galore teaching "choral conducting," which generally amounts to a few tricks and pet choral devices, humming being at the top of the list. When the stunt part of the rehearsal is over, there is little time for serious study of serious music. What to do about it? That is your problem, not mine. I never had more than one choir in any church where I played, but it was always fairly good. People came to hear helpful music which did not obtrude itself, nor did it exploit any single individual. Three part anthems were unnecessary; we always had tenors and basses who loved to sing, and could.

As to this diatribe and what particularly occasions it, today's mail brought eight separate anthems, and two volumes of them. Six of the anthems, and one of the volumes, were for three part choir, two only of the anthems being for four voices, and one of them an adaptation. The second volume was unison and two parts. Such a selection is only a little out of the average, so don't exclaim. Now to the reviewing.

Hazel Hedges—"The Lord is in His

holy temple," Ef, 2p, e, Flammer 18¢. A short sentence, quite original, to open the service. Done as the Spanish often do—for three part women, one male.

Hans Leo Hassler—"Rejoice ye heavens," F, 8p, m, Novello. Bernarr Rainblow has edited and translated this vigorous motet for male voices; and a glorious work it is. Men's meat—broad, strong imitation with powerful short phrases. If you have in your choir men with punch in their voices, by all means look this over.

Richard Latham—"Te Deum," C, 11p, m, Novello. Given a good choir, and a director who has sympathy with contemporary trends, this should intrigue. The first time you use it, your congregation will feel it strange; but if you repeat it the following Sunday, you may find them listening to both music and text. Different.

August Maekelbergh—"Today is Christ risen," Gm, 9p, m, Chantry Music Press 24¢. A vigorous and stately Easter anthem, in which a long series of Alleluias is interspersed through the Biblical text. Quite solid in movement, with definite 4/4 beat. The composer gives us a few interludes in modern style, which, contrasted with 18th century choral music, rather surprises one. The title page is striking.

W.A. Mozart—"Kyrie," F, 18p, m, Concordia 65¢. There are three sections to the "Kyrie"; and the fourteen-year-old Mozart, under the church influence of Rome, wrote a five part canon for each section, blending them cleverly into a finished Kyrie. They are unison canons, and are to be sung by equal voices, either male or female. Heinrich Fleischer has lowered the work a tone, and makes good suggestions for performance: first section for women alone, second for men, and third for women, with the men occasionally doubling a part. Easy to sing, as each part has simply to memorize the four-measure theme, and watch for its entrances. This is a stirring thing, even though a Kyrie; and Concordia is to be thanked for it.

Noel Nickson—"Magnificat and Nunc dimittis," Am, 8p, m, Novello. These English are not so dumb, in fact, quite surprising. Here is a setting for female voices (probably meant for boys) of the evening canticles which, while contemporary in style, is really musical and worshipful. Done in the Dorian mode, this is truly interpretive of the text, though using diverse rhythms, present-day harmonies, and vocal polyphony throughout. Wonderful for choral groups of women, for it does not divide the two parts into soprano and alto, instead uses the voices in a weaving manner: first one, then the other on top.

Henry Purcell—"Jubilate Deo," D, 17p, m, Novello. Resurrection continues. Watkins Shaw offers this edition as designed to supplement that of the "Te Deum" unearthed by Bridge in 1895. For trumpets, strings, organ and voices, this "Jubilate" was done for St. Cecilia's Day, 1694. There are long drawn out sections for alto solo, written low for male alto, with choral responses (this one quite good), and a broad concerted Gloria. Pretty prolonged; and like the orange, "good in spots." Of course, being Purcell, it must be treated with respect. When will we cease standing in awe of names and antiquity?

Desmond Ratcliffe—"O for a closer walk with God," Af, 4p, m, Novello. An interesting setting of this old text, again in modern style. These English writers using modern idioms have learned to blend the new with the old, with a success we might well study. Here Mr. Ratcliffe changes the accent, employing different rhythms and strong dissonances; yet he does this with a restraining influence of long church tradition. To us this more temperate writing is a welcome change from our own present technique which generally feels no restrictions, might be likened to a garish new building without the softening effect of time.

Bach-Seay—"Great is the Lord," C, 12p, e, Flammer 12¢. Mr. Seay has taken the prelude from Bach's "Prelude and Fugue in C" and added a broad vocal melody above it. Just a long broad line of great connected chords with little movement over the rapidly flowing 9/8 figure of the Bach Prelude. It is unusually effective, and a good organist with but an ordinary choir can make of it an impressive praise anthem.

Vittoria—"O all ye that pass by," Fm, 5p, m, Novello. Here we have music—no adjectives, just music—music that is ageless, music to comfort tired and hungry souls, and to inspire the strong. Bernarr Rainblow has edited and translated it, but has not changed it. Given three men's parts, and a full-throated alto, you have for Lent or for any other Sunday a work surpassing a sermon. An unaccompanied motet of the finest.

Healey Willan—"Te Deum," F, 10p, m, Concordia 25¢. Sturdiness is the characteristic of this work. Dr. Willan stands straight when he praises God, and goes to no extremes in any section as most writers are prone to do. If you want strength, here it is.

*Editor's Note: We are happy to bring news of Novello publications to our readers; but until such time as this publisher gives us the courtesy of marking the price in U.S. currency, we will give no mention—we simply have not the time to figure all this out.*



## NEW RECORDINGS

Charles

Van Bronkhorst



DR. NORMAN

COKE-JEPHCOTT returns to the Cathedral of St. John the Divine, where he served as organist and master of the choristers for 21 years, to record a program on the new organ for Aeolian-Skinner's #8 in its "King of Instrument" series: one 12" l.p., \$5.95. The music: Purcell's *Trumpet Voluntary*, *Trumpet Tune and Air*; Bach's "Cathedral" *Prelude and Fugue in E♭, Ich ruf zu dir und Heut' triumphiret Gottes Sohn* from the *Orgelbüchlein*; a *Prelude and Canzona* by Vierne; Coke-Jephcott's own *Toccata on St. Anne*, and *Bishop's Promenade*.

Obviously Dr. Coke-Jephcott knows how to handle the acoustical problem of this gigantic cathedral and its wonderful organ. Much of the music is of an exciting nature, making maximum use of the building's spaciousness and the instrument's resources. Both Purcell pieces feature the State Trumpet carrying the tune with accompaniment from the opposite end of the building some 600 feet away, an effect as thrilling as it is unique. Bach's "E minor Prelude and Fugue" is perfect for this acoustical setting, thanks to ideal tempo and registration throughout. The two chorale preludes, logically preceded by their chorales, prove the effectiveness of simplicity combined with superior musicianship.

The Vierne pieces offer the player his only opportunity to make much use of registration contrast and color in the romantic style; both are delightful tone pictures as here recorded. The artist's own compositions are impressive music; the first a brilliant French-style *Toccata* on the ever-popular "St. Anne"; the other a festive processional using not only the State Trumpet but the contrasting voice of the Tuba Major. In this latter piece perhaps the supreme thrill is a climaxing full organ with final chord on State Trumpet, something to hear even on records!

### VIRGIL FOX

plays two great American instruments in two contrasting programs on Victor 12" l.p.'s LM-1917 and LM-1963, each \$3.98. #1917 features the organ at the John Hays Hammond Museum, Gloucester, Mass., in performances of Franck's *Grand Piece Symphonique* and the Reubke *Sonata*.

Mr. Fox's playing is in his usual orchestral style with frequent—and colorful—registrational and dynamic changes plus much interpretive freedom. As for Reubke, it's about due for a well-earned rest both in recital and on records. However, if you're still lacking a modern recording this one is worthy of consideration. Franck's music is actually a symphony for organ and seems tailor-made for Mr. Fox's type of playing; certainly he makes the most of color and contrast with both instrument and music. The result is a brilliant and exciting performance.

"Fox plays Bach" is the title of #1963 recorded at New York's Riverside Church on the new Aeolian-Skinner. The ten pieces include *Prelude and Fugue in D*; *THE Toccata in Fugue in Dm*; "Jig" *Fugue*; *Sleepers, awake*; *In dulci jubilo*; *Rejoice Christians*; *Have mercy, O Lord*; *Praise to the Lord*; plus two well-known Fox arrangements: *Arioso* and *Come, sweet death*.

Here we have the "romantic" approach to Bach's music, similar to that made famous by Leopold Stokowski. In several cases I must confess a personal preference for this sentimental Bach: the now-familiar Fox arrangements of *Arioso* and *Come, sweet death*, for instance, are soul-stirring music if not in a traditional Bach style. Equally beautiful is the lovely "Have mercy" with its entreating chorale melody moving against a recurring chordal accompaniment.

With one very definite exception the other four chorale preludes are played in a more or less classic manner. Only *In dulci jubilo* becomes a travesty on Bach: here, not content with three repeats of the piece and as many different registrations, Mr. Fox adds a fourth rendition at half-tempo using flute voice, tremulant and chimes on the canon!

Of the three remaining works, the Jig Fugue is my favorite, in a rollicking and clean cut performance. The "Dm Toccata and Fugue" is orchestral in concept with plenty of thrills and chills. "Prelude and Fugue in D" is 'argely a demonstration of excesses in tempo, dynamics and general interpretation with Bach's music the loser on all counts. Mr. Fox's playing will probably appeal more to the music lover who is ignorant of both Bach's music and the organ than to those familiar with a traditional approach to instrument and music.

### RUTH BARRETT

PHELPS, regular organist of Boston's Mother Church (Christian Science), is recorded with her magnificent new instrument in a program on Aeolian-Skinner's Vol. 9, on 12" l.p., \$5.95. Her selections: Buxtehude's *Prelude and Fugue in Gm*; Bach's *Fantasia and*

*Fugue in Gm* and *In Thee is gladness*; Franck's *Piece Heroique*; Brahms' *Lo, how a rose*; Widor's "Adagio" from *Symphony 6*; and *Contemplation on Tallis' Canon* by Purvis. Here we have the largest church organ in the Western Hemisphere beautifully recorded in music from many periods.

Mrs. Phelps' playing is impressive for its overall musical effect. She never goes to extremes in registration, dynamics or tempo, wisely putting the organ first at all times. The Bach and Buxtehude works in G minor are an interesting study in contrasting styles, both also demonstrating the special richness and cohesiveness of this magnificent instrument. "In Thee is gladness" exploits a more transparent registration with emphasis on the important pedal line.

Most exciting to me is Mrs. Phelps' performance of the ever-popular "Piece Heroique," one of the best on records. Equally enjoyable, but in a completely different mood, are the Purvis, Widor and Brahms pieces. These give the organist a chance to use a few of the countless color voices available: string and flute celestes, vox, chimes, etc. This disc should be a best seller among the "King of Instruments" series for any one of several good reasons.

### GEORGE WRIGHT

demonstrates his special talents with a 5-manual Wurlitzer on three 12" l.p. Hi-Fi-Records, R-701, R-702 and R-706, \$4.95 each. #701 and 702 feature a variety of entertainment music ranging all the way from Ebb Tide through Quiet Village (with real bird sound) to the Stars and Stripes Forever. "Merry Christmas" is the title of #706, and includes a full array of the popular tunes of this particular season.

The organ was formerly in the 3800-seat Paradise Theatre in Chicago, from which it was removed in 1949 to be re-installed in a private residence in Baldwin Hills, a suburb of Los Angeles.

These are really terrific recordings of an A-1 Wurlitzer played by an organist who is definitely the best in his field. He knows all the tricks and devices at the theatre organist's command—what's more, he uses them! Theatre organ fans have probably purchased these discs already; others should be highly interested if only for the repeated enjoyment and relaxation guaranteed.

**ESTEY ORGAN CORPORATION**  
At a stockholders meeting held Thursday September 6, in Brattleboro, Vermont, a merger agreement entered into July 17 by the directors of the Estey Organ Corporation of Vermont and the Estey Organ Corporation of Delaware was ratified.

This stockholders approval of the refinancing of the company climaxed a long battle which began on March 26 of this year with the removal of Henry Hancock and Elizabeth Mackay, former president and vice president, from management in the Vermont concern.

The consummation of the merger depends upon the creditors' acceptance of a plan to stand by for a period of five years. In that time the company will undertake to pay creditors 100 cents on the dollar. Nearly all creditors have assented, but due to the receivership of Barret Herrick and Company, one of the principal creditors, the date of final merger may be postponed some weeks.

The Delaware Corporation will have an initial paid-in capital of \$600,000 which is privately subscribed by a small group, with the initial stockholders given an option to purchase 600,000 more shares for the same amount. One half of the option is to be exercised within nine months, and the remainder within 18 months.

Arnold Bernhard of Westport, Connecticut, is a principal investor and president of the new corporation. Mr. Bernhard stated that the merger will provide the Estey Organ Corporation with the working capital necessary to maintain and develop its leadership in the organ field. In its 110th year, Estey is manufacturing pipe, reed, and electronic organs.

## Heinz Arnold

*F.A.G.O., D.Mus. (Dublin)*

Stephens College  
Columbia, Missouri

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## AMERICAN CANCER SOCIETY

### INTERNATIONAL CONGRESS

A preliminary announcement from the Internal Congress of Organists, to be held in London, England, July 27 to August 2, 1957, was received recently in TAO offices.

The Congress is sponsored by the RCO, IAO, AGO and CCO, with Dr. Ralph Vaughan Williams as president. While detailed arrangements are not yet announced, it is now known that events will be held in such historically famous places as Westminster Abbey, Victoria and Albert Museum, Central Hall, Westminster, Westminster Cathedral, Royal Academy of Music, Royal Albert Hall, Brompton Oratory, Addington Palace, St. Paul's Cathedral.

TAO hopes many organists in this country are planning to attend this first truly international congress. Four of the Congress events will be nominated by AGO.

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## Forecast

### CALVARY CHURCH, NEW YORK

The 1956-57 season of musical services by Calvary Church Choir, under the direction of David Hewlett, got underway with a performance on Oct. 28 of Brahms' "Requiem." Future dates and works are: Nov. 25, Handel's "Judas Maccabeus"; Dec. 24, Carol Service; Jan. 27, Mendelssohn's "Elijah" (at 4 and 8 pm); Feb. 24, Poulenc's "Litanies" and "Mass in G" and Bach's Cantata No. 78; Mar. 31, Faure's "Requiem" and Schutz's "Seven Last Words"; and Apr. 14, Bach's "St. John Passion." All performances are at 8 pm with the one exception noted above.

### HOLY TRINITY, NEW YORK

The Choir of the Lutheran Church of the Holy Trinity, conducted and accompanied by Walter Baker, presented on Oct. 14 Verdi's "Manzoni Requiem"; and on Oct. 28 Mendelssohn's "Elijah."

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Harrison) on Sunday morning, Nov. 4. William Self, organist and master of choristers at St. Thomas, will play the dedicatory recital Nov. 19 at 8:30 pm. Recitalists scheduled for a spring series are: Apr. 1, William Self; Apr. 8, Clarence Watters; Apr. 15, Edward A. Wallace; Apr. 22, George Faxon; and Apr. 29, Pierre Cochereau. In addition, Monday noon recitals are given each week by a large number of visiting organists.

**COLUMBIA UNIVERSITY**  
The Tuesday and Thursday noon recital series in St. Paul's Chapel during October presented Searle Wright, Herbert Burtis, Dr. Hellmut Müllner, and Wallace M. Coursen, Jr. These recitals are heard throughout the entire academic year, and are supplemented by special

evening performances with the chapel choir.

**ORATORIO SOCIETY OF NEW YORK**  
for its 1956-57 season announces three concerts. The annual performance of Handel's "Messiah" will be heard in Carnegie Hall December 14; on March 1, 1957, also in Carnegie Hall, William Strickland, the Society's conductor and musical director, will conduct Beethoven's "Mass in C Minor" and Howard Hanson will be a guest conductor for his own "Lament for Beowulf." April 11 the Society will perform Honegger's "King David" in Wise Memorial Hall of Temple Emanuel, with Mr. Strickland conducting.

## You, the Reader

Duluth, Minn.

We're sold on Mr. Cochereau of the Cathedral of Notre Dame, Paris. His "Symphonie Improvisation" was stunning and some of the best sounds we have ever heard on our Austin organ were Mr. Cochereau's registrations.

Earl R. Larson

New York, N. Y.

I wish that your reviewer of Choral Music could have been present at the Cathedral of St. John the Divine on Trinity Sunday to hear a performance of "O lux beata Trinitas" by Robert Fayrfax, which he so summarily dismissed as a "museum piece" in your May issue.

The music is, in fact, vibrantly alive and indeed proved one of the most stimulating things we have done this year.

I should like to suggest to your reviewer that only a most exceptional person can get any idea of the effect of music simply by reading the score and that he is doing positive harm to the cause of fine research when he writes as he does about something which he obviously does not know.

Alec Wyton  
Organist and Master of the Chorists

**PAUL ROGERS JENKINS, JR.**

has been appointed instructor of organ at Stetson University School of Music, DeLand, Florida. Jenkins has a B.S. in Music from Davidson College and M.M. from the University of Michigan. For the past two years he has been organist and teacher in the School of Church Music, Southern Baptist Theological Seminary, Louisville, Ky.

**EDOUARD NIES-BERGER**

has been in Europe since mid-July filling recital and conducting engagements. Upon his return he will assume the post of minister of music in the First Congregational Church of Los Angeles. This is a return to California after 19 years' absence, having at one time been in charge of music in Wilshire Boulevard Temple, Los Angeles, and in the First Presbyterian Church in Santa Monica.

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## Recitalists

**JOHN LUNDGREN**

Jordan Hall, March 1:  
Handel, Concerto 2  
Bach, C. Toccata, Adagio and Fugue  
Two Chorale Preludes

F Toccata  
Reubke, Cm Sonata  
Hindemith, Sonata 1  
Alain, Litanies

**JULIET NEWCOMER**

Handel, Concerto 5  
Bach, G Prelude and Fugue  
First movement, Sonata 1  
Fugue a la gigue

Brahms, O Gott du frommer Gott  
Reubke, Allegro, Cm Sonata  
Hindemith, First movement, Sonata 2  
Milhaud, Pastorale  
Vierne, Scherzo, Symphony 2  
Weitz, Stella Maris, Symphony 1

**JERALD HAMILTON**

in Washburn University faculty recital  
played in Lowman Methodist Church, To-  
peka, Kansas, April 22:  
Buxtehude, Prelude, Fugue and Chaconne  
Sweelinck, Variations on "My young life  
hath an end"

d'Aquin, Noel Grand Jeu et Duo  
Bach, Sleepers wake

G Prelude and Fugue  
Schroeder, Four Preludes and Intermezzi  
Wagenaar, Eclogue  
Alain, Deux danses a Agni Vavishta  
Langlais, Arabesque sure les flutes  
Te Deum laudamus

"I am enclosing this program of my recent  
faculty recital, with the hope that you may  
run it in a subsequent issue. We of the  
Midwest often have the feeling that we  
are regarded by the Easterner as musical il-  
literate. The enclosed program is typical  
not only of my recitals but of those of a  
considerable number of organists in this  
area; as such it does, I feel, deserve recog-  
nition along with those of organists who  
seem to hold positions of more 'prestige.'"  
TAO recognizes the possible existence of  
such an attitude on the part of a few mis-  
guided snobs. After all, the editor was once a  
Middlewesterner himself and he knows.  
However, as editor, TAO does not nor will  
not take any such fallacious attitude, for  
we know without question that there is a  
high type of music played, and musicianship



**ROBERT KNOX CHAPMAN**

assumed the duties of organist and  
choirmaster in Philadelphia's Church  
of the Holy Trinity, September 1.  
This church, with its two organs, has a  
fine tradition musically. Its past or-  
ganists included Robert Elmore and  
Eugene Rohn. There is a paid choir of  
men and women, a young adult choir  
which sings Evensong, and a glee club.

Mr. Chapman has held similar posts  
in Trinity Church, Tariffville, Conn.;  
Chapel of the Incarnation, New York  
City; St. Matthew's, Wheeling, W.  
Va.; Cathedral of the Nativity, Bethle-  
hem, Pa.; and Christ Church, Balti-  
more, Md.; in addition has wide ex-  
perience as an oratorio singer, lecturer,  
and choral conductor. His organ  
teachers were Arthur Priest and T. Ter-  
tius Noble. In addition to the regu-  
lar services and a number of major  
oratorio presentations, Mr. Chapman  
will inaugurate an annual spring choral  
festival at Holy Trinity.

evidenced, in many sections of this country.  
To any organist—anywhere—who fights to  
maintain and improve standards, we extend  
our best wishes and hopes. The Editor

**CHARLES EVE**

Macky Auditorium, Boulder, Colo., Feb-  
ruary 13:

Banchieri, Dialogue  
d'Aquin, Noel in G  
Schlick, Maria Zart  
Krebs, E Toccata

Bach, Sinfonia from "God's time is best"

D Prelude and Fugue  
Brahms, Three Chorale Preludes  
Bingham, Roulade  
Sowerby, Requiescat in pace  
Messiaen, God among us

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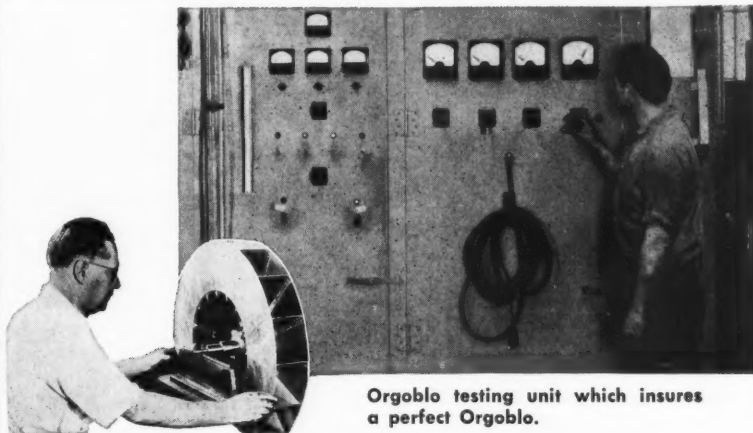
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